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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	FRI/SAT
BREW & VIEW MOVIES AT 8:00 PM MAR 04 SWINGERS MAR 11 RESERVOIR DOGS MAR 18 JESUS OF MONTREAL MAR 25 CHASING AMY APRIL 01 HIGH FIDELITY APRIL 08 BEING JOHN MALKOVICH REWIND! WITH DJ SALAMANDER ROOTS, DUB & DANCEHALL 9:30PM (AFTER BREW & VIEW)	atomique presents Lucky Mondays LIVE! MAR 05 PLAYER ONE POWER POP FUNK WITH FORMER MEMBERS OF "MORE" MAR 12 AMON TOBIN NINJA TUNE UK BEAT TECHNICIAN MAR 19 SOLAR COASTERS CREW VAN / VIC UNDA GROUND HIP HOP MAR 26 THE BULLFROG BAND FEATURING KID KOALA PRESENTED BY ATOMIQUE + DEGREE ONE	stylus presents STYLIN' WITH DJ SCOTTY STYLUS PLUS WEEKLY GUEST MAR 06 DJ MISTER LAMB + DJ LENA MAR 13 DJ SHOCK SAW MAR 20 MAYDAY MAR 27 JAE CHUBB HIP HOP · FUNK REGGAE · HOUSE DRUM 'N' BASS · BREAKS	STIR FRY WITH DJS VERSE, SALAMANDER, MURGE, AND PHLO FEATURING MCS DEMOE AND JUST B HIP HOP RARE GROOVE REGGAE ASSORTED BEATS	elijah BELLYFISH LUCKY RESIDENT (FROM VELVET) SELECTIONS FROM ALL DIMENSIONS URBA-FUNK VISUALS BY COMBINE



Lucky bar

LIVE SPECIAL EVENTS...

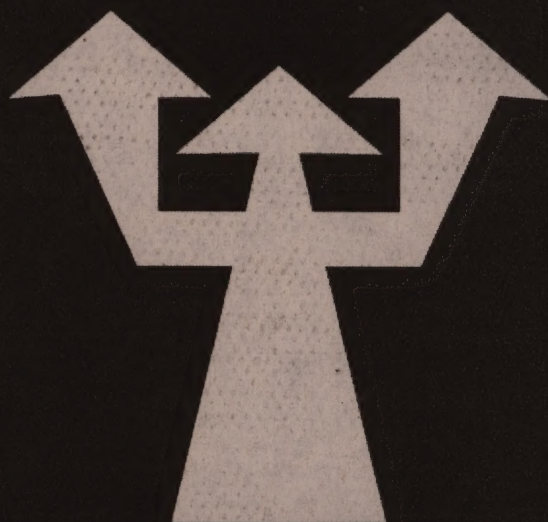
MAR 02: WESLEY WILLIS · MAR 08: RADIOGRAM

MAR 10: DIXIE'S DEATHPOOL (EARLY SHOW)

MAR 16/17: THE.SPECIAL.GUESTS!

MAR 22: HERBALIZER (NINJA TUNE)

517 YATES ST (NEXT TO SUZE) · PH 382-LUCK (5825)

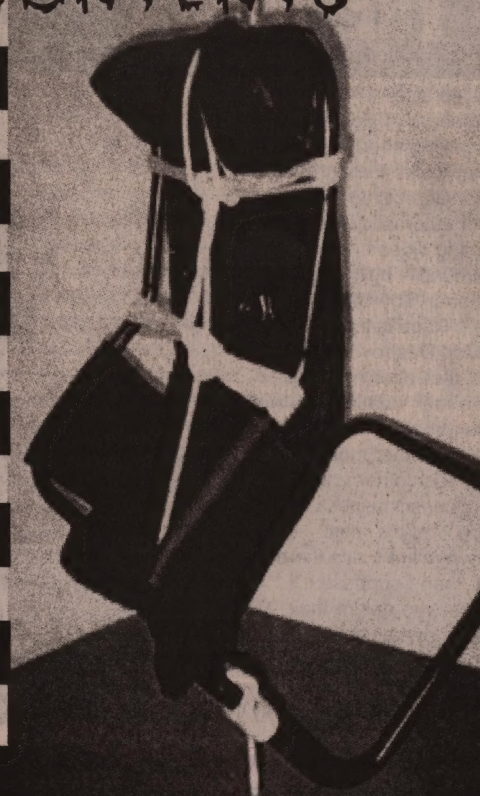


for those who know.

wednesday - saturday. doors @ 10 pm
 neptune soundbar. 1601 store street. victoria bc. 250.388.5758

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very, very,
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show them
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ENTER THE NINJA

BY CHRIS ENG
SD72@HOTMAIL.COM

As an employee in a video store, I'm forced to deal with a gratuitous amount of violence on a daily basis. No, I'm not talking about wanting to gun down everyone that walks through the door in a Sam Peckinpah/John Woo slow-motion, twisted dance of automatic death. I'm talking about those fighting videos. You may have seen the boxes around – hell, you may have even seen the videos: "The Ultimate Fighting Championship," "Rage in the Cage," "Oiled and Frustrated Men Destroy Each Other." Yes, the videos that offer no-holds-barred footage of grown men beating the living shit out of each other to prove who is manliest. Men getting into cages with other men and pummeling and abusing each other until one is forced into a state of unconsciousness. All in the name of determining who the most masculine contestant is. Well, if that's the best they can come up with, then I suppose it'll have to do. But for those who desire their violence on an even more primal level, who would like to see the intensity stepped up another notch, I have a new suggestion. Featuring a premise so delightfully simple they'll never run out of material or contestants. Ladies and gentlemen, you've been satisfying your bloodlust for years on "Rage in the Cage." Well, get ready to see how much two human beings can hate each other when they get thrown together in "MINIMUM WAGE IN THE CAGE!"

That's right, two minimum wage clerks (choose your favorite chain-outlet – McDonald's, Subway, Blockbuster, PetroCan, Starbucks) are put into a steel cage with nothing but their polyester work clothes. They have no weapons or any previous animosity towards the other clerk, but they'll fight hard just the

same. Because they know that if they win they'll get a quarter an hour raise. They know more than that -- they know that if they go to the next level, they'll win a fifty-cent raise, then a dollar, then two and then five, up and up, the promise of getting paid what they're worth never leaving their mind for an instant, until they can see in their mind's eye the Promised Land, the ultimate prize that comes from beating all the other clerks. The gift that comes from being the strongest and hardest and most resolute – the fifteen-dollar-an-hour, union table-wiping job on B.C. Ferries. They all know that if they just want it badly enough they can take down that barrista and become the greatest Sandwich Artist-cum-gladiator the world has ever seen. They know that their exploits will be told in hushed and whispered tones around break-rooms across the city, maybe even the country . . . maybe even the world. And they will be able to remove the name-tag that says, "Hi, MY NAME IS Joe ASK ME ABOUT TODAY'S SOUP" and instead wear a bronze pin that says, "MAXIMUS," as they wipe tables and laugh in an echoing, booming voice.

Employers will love this equally well, because they know that not only is this good publicity for their various stores (My employees are tougher than yours), but it also means they'll be able to stop taking responsibility for treating their employees like people – assuming they ever did. It will be the employee's responsibility to get a raise and if they can't earn one by beating the crap out of the two-fisted dynamo who works at both HMV and Tim Horton's, then they just don't deserve one. Besides, you know what bosses have always said: "If you want something bad enough then you have to be willing to go out and get it yourself. That's what I did, and that's why I'm running this business and not you! You could be running franchise #3123, but instead you're mopping up in it! You can't even beat up a thirty-two-year-old fry-cook from Moncton for an extra two-bits. I have half a mind to fire you out of disgust."

So, employees will earn their own raises, employers will be able to laugh more at their employees and be freed from having to come

up with excuses why none of their staff qualify for the ten-cents-an-hour bi-annual raise that just came due. And the public will be given its fill of over-the-top violence-based reality-TV, filled with people who are probably the coldest and meanest motherfuckers in the whole wide world. Because they've already had all of their respect, dignity and pride stripped from them and now they've got nothing left to lose.



AquaFLESH #23
by gareth kyle



Apparently, in real life, Spider-man is just a jerk.
—OR—
Spider-man vs. his arch-villain "The Spray."
You decide.

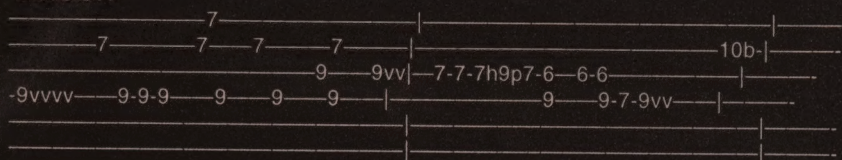
dry socket

Oh baby, yeah that's right, we're digging out the deep primal urges now. Give it to me; what drives you down that dark and twisty tunnel at all hours in the morning with that churning feeling running through your primary jugular? That something you want to do so badly that you're gritting yer teeth as you read this 'cuz it's rushing up to the surface of your face in a spontaneous blush. (And if you aren't on fire with anything, screw it.) But damn if you aren't on fire with that something, that sinful, scrumptious forbidden fruit dangling insolently in front of your red, red face. Everyone has a something, even if you're fickle and it's only your something until it gets a few weeks old, withers up and blows off (sad, true, and frequently occurring.) Wanna hear mine? Huh, do ya? All right, but be warned: your resident layout gal has a few super unexpected boring tricks up her sleeve.

Here's the scene: lecture hall (three hour time frame), low light, 100 students doodling, drowsing, drinking water 'till they piss themselves for something to do. Here's me: doodler, drowser, drinker, eleventh row up, closest to the wall, watching the clock. Ahhh... come to me my sweet little fantasy... Oh how I long to rise suddenly from my chair, and scream. Scream bloody curses and gibberish in pitches of the most annoying tones. Then I would crumble in a shaking mass, still freaking and yelling, and tumble down the last ten rows to where the prof. would be standing, flabbergasted. Yes, tumble at her feet, gnashing, grabbing at ankles, rolling until she is helpless with shock. The finale? Stand unwaveringly, and calmly throw myself into the nearest wall coming to rest motionless on the floor in a shadowed corner. No, please, don't applaud. I'm doing it for my own enjoyment only...

Disappointed? Not enough lusty skin in that fantasy for you? More ass, less weirdness? Maybe next month, you'll get lucky. (If yer lucky, and you probably aren't, so there.) Oh, and for those who play the gee-tahr here's the tablature version below. Enjoy.

-Danielle P.



Guitar Innovator John Fahey Dies at 61

by Mary Katherine Aldin

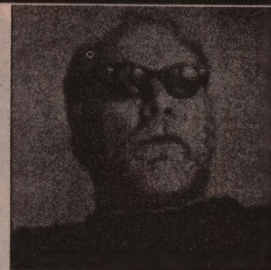
Guitarist John Fahey, whose eccentric acoustic stylings influenced a generation of musicians, died February 22, 2001 at Salem Hospital in Salem, OR after undergoing a sextuple bypass operation 48 hours previously.

John Fahey was born on February 28, 1939 in Takoma Park, MD. His father played popular songs on the piano and Irish harp, and his mother was also a pianist. John spent his youth raising wood turtles and fishing in the Susquehanna River and upper Chesapeake Bay. On Sundays the family went to the New River Ranch in nearby Rising Sun, MD where they heard the top country and hillbilly groups of the day, like Bill Monroe and The Stanley Brothers. On a fishing trip in 1952 John met a black singer and guitarist named Frank Hovington, whose fingerpicking style so intrigued John that he bought his first guitar soon thereafter, a Sears Roebuck model that cost him \$17.00, and started teaching himself to play.

After getting a B.A. in Philosophy and Religion from American University, Fahey moved to Berkeley, CA in 1963, where he established his own label, Takoma Records, and began his long recording career. The following year he moved to Los Angeles, got an M.A. in Folklore and Mythology from UCLA, and was instrumental in the rediscovery of blues artists Skip James and Bukka White. He expanded the Takoma label to include fellow guitarists Leo Kottke and Peter Lang, among many others, and New Age pioneer George Winston was another whose early career was nourished by the quirky innovator. In recent years the Takoma catalog has been purchased by Fantasy Records of Berkeley, CA, and Fahey's Takoma LPs are now being systematically reissued on CD. Fantasy Records executive Bill Belmont called Fahey "a true American musical genius."

Although Fahey preferred to be known as an American primitivist, he was widely acknowledged as the "godfather of the New Age guitar movement," and his recordings (over thirty albums for a wide variety of labels) showcased his ongoing musical explorations. Several were sonic explorations in the alternative music vein, and all had exotic titles (a 19-minute excursion was called *On the Death and Disembowelment of the New Age*, while another was called *Old Girlfriends and Other Disasters*.) At the same time, he never lost his early love for traditional and roots music forms, and during the early 1990s he formed another record label, Revenant, to reissue classic recordings of early blues and old time music. At the time of his death he was working on a new album, *Summertime and Other Sultry Songs*.

For further information, contact Mary Katherine Aldin or Mitch Greenhill via email at info@folkloreproductions.com or by phone at (310) 451-0767.



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OFFBEAT



AMON

PROPAGATING IN



Amon Tobin, who I would consider one of the most innovative drum and bass artists that I have heard so far, was considerate enough to squeeze in an interview with me but to the demise of his chicken baking in the other room. A man that is both soft spoken and modest, which belies the genius of his work. All Tobin's music is made with samples that he arduously pieces together. Constantly hearing sounds that have potential for a track, including a closing door or a sax solo, Tobin is constantly immersed in a creative environment.

So, what is it like being a sound junkie?

I suppose it's quite a sad existence. I spend a lot of time in a dark room looking at screens. I don't know, I suppose I'm just into what I'm doing. I really enjoy it. It's a good life, I think, just not a very healthy one. I don't get out enough, I suppose the tours are a good way to do that. Get to travel a bit and see places. But even so, you do tend to see a lot of clubs as opposed to the places where you go to play. You have to go off and do stuff other than sitting in dark corners playing music.

As sound is everywhere how does a sound junkie deal with all the potential creativity?

I try not to drive myself crazy when I'm going on tour picking up sounds which I can't really use at the time. But, you tend to do that especially if you go record shopping all the time when you're on tour, which is what I do. You have to file things away and think about, "well, I'm going to use this sound with that sound for this track in two months time," and that can be a bit frustrating. All the time I'm picking up stuff, I'm just trying to remember it all so that when I get home I can make use of it.

What is the longest time you've spent on a track?

Maybe a month. Probably in the mixing I'd say. The track arrangement I'll try and piece together as quickly and fluidly as I can. But mixing all the sounds down is really a time-consuming thing. As I get more and more ambitious with my productions and I layer more and more sounds together, I'm then confronted with loads of new problems and sonic clashes which I have to find my way around. That takes time. I probably spend more time mixing now than I used to. But the arrangements, they're all pretty much done in a day and a night. The sort of main structure of the track I dive in and do it, till it's done.

With all his music composed of live sound samples I asked if Amon considered his work sound collage, and if so, would he consider himself more of a musician or an artist?

Yes, it is. It's just putting together different stuff that has existed in different contexts before. So, yah, I suppose you could say that.

robin

DARK ROOMS

BY ZETA LAY

I think that musicians really play instruments and they do it in a live setting and they interact with other musicians in a band. There isn't much room for manoeuvring, as far as a spontaneous jam, when you're using computers and samples. So, it is a different thing. But, I hope people accept it for what it is and realize that it's studio made music, and that it's not really about live performance and accept it on its own terms.

I had read that Amon had dabbled with the guitar and found out that he had been into the sax but, neither of them ended up being his instrument of preference. The sampler became the most appropriate.

I had big ideas about the saxophone when I was about seventeen or eighteen. It was the instrument that I really wanted to learn how to play. It was the first thing I bought when I could afford it. But, pretty soon after I got the saxophone I came across a sampler, and the saxophone has been in a box ever since. The sampler is such a radical thing as far as I'm concerned. I didn't think I could contribute as much with a saxophone or guitar. I didn't think I could make music that was sort of relevant to me with those traditional instruments.

What do you mean by relevant?

Well, all the music that I was really into was music that had nothing to do with me culturally or historically, like blues, for example. So, even though I could appreciate the music and sit there and doodle away and make little blues tracks, I'd feel like a big fraud if I ever tried to sit and make a proper blues track and release it. It would be sort of pointless because I think music is so tied to the time that it's made and the people that are making it.

It's like the time and place when these things are made are quite linked to the music. What happened with the sampler was that, instead of lifting and plagiarizing you could take physical parts of them and then transform them into something that was relevant to your time and place. I started taking things like blues riffs from my blues heroes and twisting up break beats behind it and it started really simply like that, layering blues sounds over really futuristic beats. Those were the sort of first demos I was sending to Nine Bar records. It progressed from there, I got really into the idea of making music that seemed relevant to my time and my place, but which also incorporated physical chunks of the music that

really inspired me.

Does this make the sampler a more authentic piece of equipment?

Even though I'm not a black man from the 1950's or 60's in Tennessee or wherever, I do still hear that music and it has a real impact on me. So, that fact is represented really well in sampling, the way that all this stuff is far, far, away but still has a genuine impact on people in Sweden or Norway, or wherever. And if they can take those sounds and then transform them in some way and make them into something of their own, it's got an integrity to it. Where if you're like Eric Clapton, you're a man from England with great technical skill, or whatever, but a completely different soul to that type of music. I don't rate that sort of thing as much as I do someone who samples rather than someone who's just influenced.

And as it relates to your own historical context?

That's what I'm trying to explain. I'm sort of displaced. I was born in Brazil and I grew up partially in England, Amsterdam and Morocco, so I don't have a strong link to any particular culture. I think that's why sampling probably appeals to me so much. It's all to do with what you do with stuff, it's not about where you come from. It's more about where you're putting these sounds, where you're going. So, I don't know if my personal history comes through my music but the things that have inspired my music are actually physically part of the music I make.

"I GOT REALLY INTO THE IDEA OF MAKING MUSIC THAT SEEMED RELEVANT TO MY TIME AND MY PLACE, BUT WHICH ALSO INCORPORATED PHYSICAL CHUNKS OF THE MUSIC THAT REALLY INSPIRED ME."

Amon had taken photojournalism in college and considering most of his time is spent in the dark, I thought that might include work other than music. Though, this wasn't the case, the way in which he does take pictures relates to his music.

I like having little memories and snippets of things without getting too precious with the quality of the film. The quality of reproduction even in music is having less and less significance for me recently. I find I'm much more interested in capturing a moment in a picture, getting a picture of a friend that maybe I won't see in a long time, a good memory of something, and the same in a piece of music. Rather than having a beautiful picture of something that's meaningless, I guess the musical equivalent would be a pristine production of some ambient sound scape which is totally pointless, which is really clean and delicious but sort of soulless as well. I just think it's not the most important thing to have the

Amon Tobin

... CONTINUED

cleanest reproduction of what you're doing. It's about the tune, the rhythms and the melodies. I'm not really that worried about sound quality.

How, or in what way, do you think your work influences listeners?

I'd love to have some sort of influence on other people, mainly because all my stuff is made from other peoples music and none of it would exist by itself. I owe so much already to other musicians. It would be great to think that maybe stuff that I make could influence future music as well. But, maybe people will take my stuff and re-sample it and use it in their stuff, creatively I hope. It's not something I have a great deal of control over.

I had read a review that felt Amon Tobin's last album, *Supermodified*, was more accessible than his first two albums

and I was curious of what he thought of the term "accessible" in regards to his music.

You put things out and that's when you lose control over it. I've got no control over what people think after the music is put out, so I don't really think about it too much. I do the stuff, it makes sense to me at the time; I'm not making a conscious effort to be more or less accessible. But it's so confusing the way reviews conflict with each other all the time, so I think if you read enough reviews they cancel each other out and become meaningless.

It's subjective, but that's why I make the music ambiguous because I want people to have their own opinions about it. I don't want it to be so easily classifiable. I want it to be something that different people can interpret in different ways but hopefully not in a negative way.

And what does your music do for you?

It's like having children. It's as close as I'll get to doing that, I think, as a male. It's like having lots of little songs that I release into the world. They take their own life and they have their own course. I don't really have any control over them. They sort of grow and people attach different significance to them as well. You do feel like you've created something.

iCARNIVAL!

Adam Harrison

In March, Carnival! celebrations take place throughout much of the Caribbean and Latin America. In catholic-influenced countries like Trinidad, the Carnival celebrations are a time of partying and release before the fasting of Lent. In other nations, such as Antigua, Carnival celebrates the emancipation of the slaves. In Cuba, Carnival is a festival commemorating the revolution.

On March 17, Victoria will host its own Carnival celebration when Enigmatica Entertainment presents iCarnival! The festivities take place in the Michele Pujol room of the SUB building at the University of Victoria and features a stellar line-up of music, food and drinks.

The musical line-up includes the Caribbean Super Stars Steel Band, a six-piece steel drum band from Tacoma. Dane Roberts, promoter of iCarnival!, says the Caribbean Super Stars feature a variety of Cuban percussion instruments, including a tenor bass steel drum. "The tenor drum gives the band a big bass sound, giving each piece more gut," says Roberts.

iCarnival! also features the vocal stylings of Victoria's premiere female MC, Kia Kadir. She'll be joined by MC Ndiri Cascade from Vancouver, percussionist Charlie Wade from the Velvet Collective and DJ Verse from the Stir Fry crew. DJ Natureboy will also join in on the fun and he'll be spinning reggae, soca and calypso beats. There will also be info tables with information about Carnival in Latin America and the Caribbean, as well as tasty Caribbean food and drink.

"iCarnival! is about freedom," Roberts says. "It's about freedom of speech, freedom from slavery and it's also about fun. People can expect a party and a warm, lively environment. We want everyone to dance a lot. We also want to celebrate racial diversity. The theme of iCarnival! is a good way of recognizing anti-racism week that starts March 19th."

Roberts sees events like iCarnival! as an important facet of Victoria's cultural scene. "These types of events don't come to Victoria very often," he explains. "It's important that people are exposed to it so it stimulates ideas for other events and musical pursuits. It also exposes youth to other types of music that are not classified in the pop-rock genre."

Although Roberts had some trouble finding an all-ages venue willing to put on a show like iCarnival!, he hopes more events showcasing music not geared to the mainstream can happen in Victoria. "The city needs to invest in a venue that has the potential of holding 300 to 1,000 or more people for all ages events," says Roberts.

Tickets for the all-ages event can be purchased in advance at Lyle's Place, A & B Sound and Ditch Records for \$15 for students, \$16 for non-students. Tickets will also be available at the door, which opens at 7:30 p.m.

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SIXTWO

BY ELLEN FIELD

Sixtwo is all over the map, from graffiti to art shows, hip-hop to philosophy, to the end of the world. This guy gets his hands into everything.

Offbeat: Wow, I've never done this, this is kind of cool. I can visually see your sound on the tape machine.

Excellent, that is how I like to see sound. I bought a computer recording set-up I got rid of all my studio shit, I am just recording on a G4.

Did you ever figure out what happened with your sampler? (Damaged on a flight back from San Francisco.)

Ugh, yeah, I have figured out that I have to sue Air Canada, which sucks. I don't know, I got good lawyers.

It sounds like such a nightmare.

I know, it is like the worst nightmare for any person who makes music. I mean the one piece of equipment that I need day to day, is missing. I have all this vinyl coming out in the next four months, and I need to have a full length CD to follow up vinyl releases, so I had to buy a new sampler. I have been on the total hustle since I've been back in Halifax—no having time to really settle into any one thing, it is definitely an interesting time for me, I think.

How is Halifax?

It's cool, going to California reaffirmed a lot of things I thought about Halifax for a long time. It gave me a sense of pride about Halifax that I probably needed to have. It's good, everyone that I know in the Halifax community, hip-hop wise, is at least approachable. I mean I met so many people out on the road that just weren't cool — plainly not nice people. It makes me feel good to know that here everybody is just a person that raps. It could be alienating to a person new to it because it is such a weird little niche, but it is far more open than other communities I have been involved in.

Are you working with Rich (Stinkin' Rich, Buck65)?

Yeah, we are working on a new Sebutones thing, an EP, but we have to wait for it to get warm enough, because we are recording all the vocals on the street.

What else is up and coming for you?

I have two drum and bass twelve inches coming out with Aqua sky, an instrumental ten inch on Tandem recordings out of Frisco, and my twelve inch out in stores on Anticon.

Busy Boy.

Yeah, I am keeping very busy I have been working my ass off. I am feeling the hustle, Ellen, I am getting old.

No, you're not.

Yes I am, I am getting so many grey hairs, it makes me feel like I should settle down and get a real job or make some babies, or something.

I was remembering your gig with Hip Club Groove, the Moats, and One Inch Punch. You guys were hard.

And then we got bit and now Kid Rock and Limp Bizkit, are doing my thing.

When was that?

At least eight years ago. Man we are definitely dinosaurs in Canadian hip-hop. It is funny to think that me and Moves have been DJing for well over ten years. I mean I have kids still coming up to me and saying, I saw you ten years ago at some show and I always think man, you really don't know who I am now, then.

What else are you up to these days?

I am working on a 38 minute audio installation to accompany seven large



photo by Shane Ward

canvases, which I have been painting of equipment I used to make soundscapes.

You are all over the map?

I am trying to be. I think I am just trying to find something to do, to be happy with after the music thing ends. I know that I will always do music but I don't know if I will always drive long distances just to make some bucks. I want to settle a bit. It all comes back to the getting old thing, maybe I am just tripping. Maybe it could be the time of year too—Halifax is not a nice place to be in February.

February evokes nasty thoughts, how about the state of the world?

I started painting graffiti again and you know I have been killing trains about two or three times a week and I don't have any remorse whatsoever. What I am doing is not making a dent in what is happening in the real world. I hate to be such a pessimist, but that's me, and if anyone doesn't want to look at the state of the world, then that is fine. Let them go get a new Gap sweat shirt and have fun.

That was bleak. It is nice to chat with you and reaffirm my belief that there are still those with consciousness in hip-hop. Much love Sixtwo.

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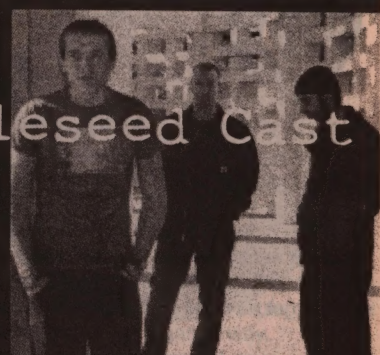
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The Appleaseed Cast

by Lindsay Cooper

photos by Amanda Womak and Bryon Darby

Recently I got the opportunity to interview Aaron Pillar (vocals, guitar) for the band, The Appleaseed Cast on Deep Elm Records. Based in Lawrence, Kansas, The Appleaseed Cast consists of: Christopher Crisci (Vocals, guitar), Marc Young (bass), Josh Baruth (drums), and Aaron Pillar. Two full-length releases titled *Low Level Owl Vol.1* and *Low Level Owl Vol.2* will be released this year. The first to be released in early 2001 and the other to be released three months later, they are no doubt going to deliver an intimate and moving collection of post-hardcore emo beauty. They have been called drawing yet gentle, intimate yet aggressive by critics on their previous release *Mare Vitalis*. The first release by this band, *End of the Ring Wars*, is my favorite because of its beauty and ability to drive forth emotion

into its listeners.

What has been going on in the world of Appleaseed cast since *Mare Vitalis* came out?

Well after touring last spring we knew we had to find time to write new music and also work and make money, so pretty much that's what we've been doing. Marc and Josh are back in school for a while and me and Chris work full time, but we also spent most of the time writing *Low Level Owl*, our new project.

Tell us something about the new albums that are coming out. Why did you guys decide to release the album in two parts?

Ida, the new Radiohead, Led Zeppelin, the Zombies, the Beach Boys, and definitely the Beatles. I think movies influence me a lot, anything that makes me feel something. *Requiem for a Dream* was great, old teenybopper flicks like the *Breakfast Club* and *Sixteen Candles*. The history channel is great for influences, and stuff like my grandma dying, that made me want to try harder and make her proud, she was a really good woman.

What inspires you?

I guess I answered this already but my parents and my girlfriend, my bandmates – especially Chris, he blows my mind sometimes when he writes music.

What were your nicknames when you were kids?

Well mine was Pooh, as in Winnie. I can't speak for the other guys but our nicknames we have now are: Chris is Creesh, Josh is Cobra, Marc is the little fella, and I'm A.P. – I just got initials, lame.

Were you in any bands before Appleaseed Cast?

Not me, Chris was in a band in San Diego, Sheol Vine I think, Josh was in Vosotros out here and some bands up in Minnesota which will remain nameless. Marc was in a band called Pink, how cheesy is that, they rocked though, St. Joseph's finest.

Favorite food, and place to eat it?

Came asada burritos and rolled tacos, Robertos, San Diego...or my own kitchen. As long as you have onions, garlic, mushrooms, salt and pepper, you can't go wrong.

Anything you want to comment on?

Wake up America, George Bush is a complete idiot, how did that happen? But *Low Level Owl Volume 1* will be out soon, and we'll keep writing new stuff as well, anyway I guess that's it.



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We really wanted to make this project without any restrictions, as long as it needed to be, with whatever songs and instruments and noise that worked. It's sort of a concept record, but musically more than lyrically, it all means stuff but it's more of a 'put on some headphones and lose yourself for a while' record. We decided on two parts because I didn't think anyone would think a two-disc Appleaseed record for like twenty bucks would be cool. This way we've got music coming out hopefully in April and then in July or so. We're all really proud of it, and I think its gonna turn some heads, I wasn't sure we could do it, but we pulled it off.

What are your musical influences?

My influences, hmm, band wise I think Low,

March

2001

The CFUV Chart

TM	LM	Artist	Title	Label
1	-	Takako Minekawa	Maxi On	Emperor Norton
2	-	Death By Chocolate	S/T	Jet Set
3	-	Q And Not U	No Kill, No Beep Beep	Dischord
4	-	Brokeback	Morse Code In The...	Thrill Jockey
5	+	Propagandhi	Todays Empire...	G-7
6	8	The Shipping News	Very Soon...	Quarterstick
7	-	Mocean Worker	Aural & Hearty	Palm
8	+	K.C. Accidental	Anthems For The...	Noise Factory
9	-	Sad Rockets	Transition	Matador
10	-	Faraquet	The View From This...	Dischord
11	-	Rainer Maria	A Better Version Of Me	Polyvinyl
12	-	Ladytron	604	Emperor Norton
13	-	Boy Hits Car	S/T	Wind Up
14	-	Electro Organic Sound...	Roots Wreck...	Varunee
15	-	Young Fresh Fellows Vs...	Because We Hate...	Mammoth
16	-	Cross My Heart	Temporary Contemporary	Deep Elm
17	-	Tortoise	Standards	Thrill Jockey
18	-	Pizzicato Five	Fifth Release...	Matador
19	-	Tricky	Mission Accomplished	Anti
20	-	The New Year	Newness Ends	Touch & Go
21	-	Twilight Circus Dub...	Dub Plates Vol.2	M
22	6	ABBC	Tete A Tete	Wabana
23	-	Bjork	Selma Songs	Elektra
24	30	White Octave	Style No.6312	Deep Elm
25	-	Burnman	Notes For A Catalogue...	No Idea
26	-	Tram	Frequently Asked...	Jet Set
27	-	Phhlk	S/T	Artifact
28	+	Dog Breath Bros.	The Early Beers	Self Released
29	-	Badly Drawn Boy	Hour Of...	XL
30	11	Cerberus Shoal	Crash My Moon...	Pandemonium

Chart Compiled by Music Director Lindsay Cooper.

Ranking is based on weekly airplay charts for CFUV FM 101.9

(* Denotes Canadian artists. + Denotes local artists. RE Denotes re-entry)

Takako Minekawa
Maxi On
Emperor Norton

Minekawa's style is truly refreshing in the way that she can transform normally bubblegum-boring electro-pop into something much more unique. Her songs are full of dynamic and interesting sounds, creating tangible aural space that can echo in your head or flow effervescently through it. *Maxi On*, her seventh release in the US, is a pleasure to listen to; slick, smooth and stylish. The songs are delightful, with transitions from melancholic to cheerful, and are backed with Minekawa's truly lovely voice. Her vocals are one of the main treats of this album, breathy, girlish and wonderfully accented. Lyrically the album is surreal; Minekawa focuses on dreams, elements and euphonic words which are strung together in enchanting combinations. The electronic elements of this album are interesting, and beautifully arranged. Tracks like "Brioche" are more experimental -- bouncing different tones of Minekawa's breathing and voice back and forth and all of the tunes have a healthy dose of melodic synth loops, bleeps and blips. Two other tracks worth mentioning: "Follow My Dreams", featuring Keigo Oyamada from Cornelius (who has remixed some of Minekawa's previous albums) and "Sleeping Bag" recorded especially for the US release. Even without the bonus track, *Maxi On* is amply complex enough to keep your attention, and definitely worth your listening time.

-Danielle Prokop

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CFUV 101.9 FM DIALTALES: PROGRAM SCHEDULE

PROGRAM HIGHLIGHTS

Fresh and New!

- **Bitches Brew**
Jazz with Beth and Jaigris, alternating Mon. 6-8 pm.
- **Freeform and Function**
Ron Rounds brings you improv. and avant-garde, Tues. 6-8 pm.
- **Bye-Bye Butterfly, Hello Kitty**
Join G.Jubey Jube for Open Format delight, Wed. 3:30-5 pm.
- **Stellar Regions**
Late Night Jazz with Trever Harris, Fri. 1:30-3 am
- **Switcheroo!**
- **Planet Folk**
now Tues. 5-6 pm

Mon	Tue	Wed	Thu	Fri	Sat	Sun
6 ZIG ZAG OPEN FORMAT	SONIC CAFE OPEN FORMAT	WAKE THE DEAD OPEN FORMAT	UNCLE BRI'S EARLY AM FUNHOUSE WACKY	EXTRA FINE GRIND OPEN FORMAT	PORTUGUESE POSTCARDS PORTUGUESE	6 SMOKER'S COUGH OPEN FORMAT
7						7
8 Blue Monday FOLK	ODE TO ANI FOLK	ROOTOPIA/ SHARON'S SUNSHINE BREAKFAST FOLK	ACOUSTIC CREEK/ ECLECTIC FOLK FOLK	UNIVERSAL DONOR WORLD/ROCK'S	FOLKIN' AROUND FOLK	8 VOICE ETHIOPIA
9						9 YUGOSLAVIAN
10 MUSIC ON MONDAY CLASSICAL	JUST SAY NONO 20TH CENTURY	REWARDING RECORDINGS CLASSICAL	MUSIC THROUGH THE CENTURIES CLASSICAL	AMADEUS... & MORE CLASSICAL	SOITELLAAN FINNISH	10 POLISH
11					RHYTHMS OF INDIA	11 ITALIAN BROAD CASTING SYSTEM
12 PROFIT? NOT! PUBLIC AFFAIRS	WE ARE THE STUDENT MOVEMENT TAP INTO THE STREETS	STIR FRY/ TBA PUBLIC AFFAIRS	TBA	U.N. RADIO	IRISH	12 POSTALES MUSALES LATIN
1 THIS WAY OUT MAKING CONTACT	CHINA MIKE'S SWAMP JAZZ CULTURAL HOUR	ALTERNATIVE RADIO PUBLIC AFFAIRS	THE BACK PORCH EMO ROCK	ARTLET ARTS MAGAZINE	THE GREEK HOUR	1 DISCIPLES OF DR. DEMENTO METAL
2 SCANDINAVIAN HOUR	ZARA BIZARRA'S SOUND WORLD OPEN FORMAT	BOOSTER SHOT INDIE/OPEN	FOREVER YOUNG SENIORS	UNRESERVED NATIVE	SOUNDS OF SCOTLAND	2 GUITAR JAZZ JAZZ
3 LOUD, FAST & OUT OF CONTROL ROCK/ABILITY/R&B	JUST ANOTHER RANT OPEN FORMAT	BYE-BYE BUTTERFLY, HELLO KITTY OPEN FORMAT	ELECTRIC DIALECTICS /FISTS OF CURRY ELECTRONICA/OPEN	PMS SHOW/ THE MANSION PUNK	SKANKSTER'S PARADISE SKA	3 DISCIPLES OF DR. DEMENTO METAL
4 HEAVY BREATHING OPEN FORMAT	RAIDERS OF THE LOST RHYMES HIP-HOP		SURFIN' HI-FI		HILLBILLY HEAVEN COUNTRY	4

Vamoosed...

- 30 Seconds Over Tokyo
- Jumping in Jazz
- Red Eye Experience

IN THE SPOTLIGHT

Raiders of the Lost Rhymes
with Ellen Field

3 most-played albums?

The Mission (s/t)
Freestyle Fellowship - Inner City
Griots

The Low pressure Sampler
Best album to kiss to?

Anything Al Green.

Who are you dying to see live?

Michael Jackson, 15 years ago.

Your thoughts on hip-hop?

There's lots of crap. You have to be selective in finding positive messages, melodic beats, and people being genuine in their style. I like people who are conscious, melodically pleasing and have something to say - and aren't about the money.

What artist has the best dress sense?

Anyone who goes against the hip-hop style, like Buck 65.

What's coming up?

A live broadcast with Sixtoo.

Tune into Raiders of the Lost Rhymes, every Tuesday from 4-5 pm.

5	GUERILLA RADIO PUBLIC AFFAIRS	PLANET FOLK WORLD	TOKEN ZONE/ TBA WOMEN OF COLOUR	BLACK & TAN FANTASY AFRICAN-AMERICAN	SOUNDCHECK SKA/SURF/PUNK	FRENCH	MAH HADASHI! JEWISH MUSIC	5
6	MILE STONES/ BITCHES BREW JAZZ	FREEFORM AND FUNCTION IMPROV & AVANT- GARDE	STRAIGHT, NO CHASER JAZZ	OUTSIDE LOOKING IN JAZZ	SEARCHIN'/ ECLECTIC JAZZ SHOW JAZZ	UVIC SCHOOL OF MUSIC CLASSICAL	WOMEN ON AIR WOMEN'S ISSUES	6
7						ALIVE & DREAD REGGAE	IN THE MOOD JAZZ	7
8	GIRLS NIGHT IN QUEERWOMEN	BOOKLIT QUEERLY CANADIAN	LET THE GOOD TIMES ROLL RHYTHM & BLUES	HEAD FULL OF FLAMES/alt	SAD & BEAUTIFUL WORLD SPOKEN WORD PERFORMANCE			8
9	BEATING TIME WOMEN IN MUSIC	MOVIETRAX SOUNDTRACKS & SCORES		SOMA AND CHARM AUDIO ART	IN THE SHADOWS HIP HOP	BOOM SHAK ATTAK DUB & DOWNTempo	SOLUTIONS PUBLIC AFFAIRS	9
10		SONGS FOR THE MISUNDERSTOOD/ EVENING @ Z-MAN'S OPEN	FRANCO MAGAZINE FRENCH	AREA OF REFUGE/ SOUNDS OF SKUNK PUNK	ESCAPE VELOCITY TECHNO	SUB ZERO HIP HOP		10
11	VICTORIA'S CHINESE RADIO CHINESE				LAST DAYS OF PLANET EARTH OPEN FORMAT		THE FISH SHOW OPEN FORMAT	11
12		TRIBALIFE HOUSE/TECHNO	RE:MIXIT REMIXES/OPEN	ENERGY FLASH ELECTRONIC DANCE		GARAGE GROOVES GARAGE ROCK		12
1	JIMMY TWILIGHT'S LONESOME LOUNGE /TOAST IN THE MACHINE OPEN		TBA		Stellar Regions LATE NIGHT JAZZ	LONGHAIR'S JUKEBOX OPEN FORMAT	Ask Your Damn Question OPEN	1
2								2
3			FIVE RINGS OF SPUN FUN OPEN FORMAT					3
4	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	THE FINAL HOURS OF WINESTAYNIGHT SPOKEN WORD	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	GUMBO OPEN FORMAT	4
5								5

SPOKEN WORD

MULTICULTURAL

BY: TIM SCOT

So Kirby, where were you raised?

I was born in Oakland, raised in Stockton – where I sucked up all my game and went through a lot of bad times, but that's where I got my styles from. I got my styles from a lot of places, ya know? The Bay area influenced me when I went off to college. When I went off to UC Berkeley, that's when I met all the Legends.

What did you study there?

Urban economic development. I just got this one tele-class that I'm taking right now, it's just this bullshit requirement, then I get my degree. I've been trying to finish it forever – but right now if I was in class, I'd be missing out. Right?

Can you say something about the relationship between your schooling and your rapping?

It's crazy cause all those guys like the Legends, they didn't go to college, so I'm just a little bit different. It's not like they're stupid or anything, but there's a college culture that I'm tapped into. Understanding about writing a paper, a midterm, a major. Those cats are definitely deep too, they're



Photo by Chris La...

always reading – Eligh's always fucking with a book or something – but it's the culture. To be influenced by so many diverse people – I'm sure that you get these influences by just living in general, but college really throws you into it. Ultimately, I may not follow my degree up, but it's not like that shit was in vain or anything. I would not be the person that I am if I didn't go to Berkeley. I wouldn't be the MC that I am either, because I approach writing lyrics like I approach writing a term paper. I guess the way of thinking is just a little bit different.

What was the first record that you ever bought that really meant something to you?

The first tape that I ever had was EPMD, *Strictly Business*. I bought it for like three bucks – it was a bootleg from the flea market. I was like, "What the fuck? I spent all my money on this!" Three bucks, contemplating hella fuckin' hard. That was 1988, I was like 13. I went home – for some reason we were living in a hotel, we were pretty poor – but I bumped the fuck out of that shit in the motel room, I didn't even care where I was. Then I got this hat and wrote strictly business on the back. But, if you're just talking rap, I went from Big Daddy Kane, to Too Short, to Cube, to Digital Underground and currently, Slum village and Quasimoto. As far as the influences on my first album, *Rapitalism: The Philosophies of Dominant Pimpin'*, that was heavily influenced by Frank Zappa, Joni Mitchell, Prince, Funkadelic, Black Sabbath.

Could you tell me something about your first album?

Rapitalism: the Philosophies of Dominant Pimpin', that album has two concepts that I'm fuckin' with. The first is "Rapitalism" which is the merger of music and money. And the second is the philosophies of dominant pimping which is trying to tell people to take control over their lives, and themselves. I wanted to have a conscious theme and still a straightforward flow type shit too.

Before we get on to your new projects I want to ask you about, *Savage Intelligence*?

That's Concepts, Concepts is a sick dude, but he's not really making those types of beats anymore because he's living in New York and New York is on some bullshit. New York is a small ass planet. What New York does really isn't in the vein anymore. So I would rather have everyone in the world feeling my stuff except for New York rather than NYC feelin' my shit and nobody else. Me and Concepts made *Savage Intelligence* in 1997. He was living in New York and I was on a year transfer at Howard University in Washington, D.C. So it was only a little four-hour train ride. I would go up to New York and Concepts would crank me some beats and every single beat that he played was tight. Every beat that he played went on that album and that never really happens. Normally it would be like, "Yeah, it's alright." But on this project it was like, "Hey Kirby, check this out." "Damn! Yeah!" "Check this out." "Damn! Yeah!" And that was crazy because it's not like that anymore.

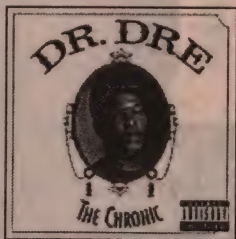
Do you see that album kind of like a moment in time?

Yeah man, it was just a special album, because we set out with a purpose. We were feeling it and it just came together. I was living in DC and I had hella time to just sit, think and write. At home I know too many people, phones always ringing, I walk down the street and everyone

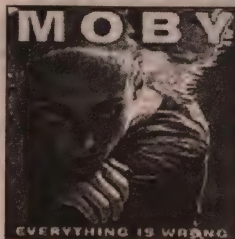


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knows me and not even for rap. But in DC, I got away from all that. I'm walking down the street in DC and no one knew me. I could clear my head and it gave me the opportunity to write. And you know, Howard is not as hard as Berkeley, so I was kickin' it.

What about the albums distribution?

Yeah, that's the thing. I'm not putting anything else out unless the shit's accessible. I'll sit on my own fucking album because this shit is worth too much to me. I'm not the type of guy to say that everything I make is hella sick, or to throw marketing lines at you like, "If the average hip-hop head heard this album, he would like it blah blah blah." But this album is really good – there's hard beats, straightforward lyrics, nothing abstract, nothing too out there, but pertaining to real life in savage situations. *Rapatilism* is a little unpolished so you might have to be a connoisseur to get into it. Me and Moka's album is a little funky, some people don't like listening to no funk, but *Savage Intelligence* is straight up hip-hop. We wanted it to go down as being like a Brand Nubian, *One for All*, or a Pete Rock and CL Smooth album. We were trying to make it in the vein of that. So I don't care, I'm gonna re-release it – I'm not even trippin', it's gonna happen, I got the mammals.

That's gonna be big. I've already been hearing the buzz. What's it all about?

Next up is the *Dominant Mammals: Future Super Stars*; me and Moka Only. Moka's blowin up, I'm blowin up. It's not like, "who are these guys" anymore. The whole project came about when I went up to Vancouver and did some stuff with the City Planners – they all got flows. I liked their scene and we just vibed. When I left, Moka was like, "I got a ticket down to Oakland" [I said] "Cool, you should come," and like a month later we hooked up. In four days we did an album.

Four days?

Yeah, four days. Either he did the beats or I made the beats. Actually, most of them I made, but he laced them a bit, added some keys cause that fool can play. We just knocked that shit out. We originally recorded it on my four track and didn't think much of it at the time. We were just making it for the sake of making it. Then we were like, "This is tight we should put this four-track recording out or something" and we kept listening and listening and we realized that it was hella good. When Moka left, we were calling each other all scared like, "Dude this album is actually cool. We should really think about putting it out better." So now we are going to re-record it.

It seems that people in Victoria know a lot about what's going on in hip-hop. Do you find that everywhere you go now?

It's slowly coming, but Victoria is definitely on top of things. Like tonight at the show, people yelling along with my songs and the Legends, that shit is tight. The Legends man, they pushed the way for the little guys like us. They're like the big little guys and I like that because there's other cats doin' what we're doin', like Souls [of Mischief] and Blackalicious, but they got a bigger machine working for them.

What drives you to make hip-hop in the first place?

I just like it man. But you know if jazz had words it would be hip-hop – this shit has been going on. Hip-hop has been going on, it's just metamorphosized. It started back in slavery with the spirituals then worked its way up to blues then to jazz and now it's here.

What do you think about the recent popularity of spoken word projects?

You mean like, Saul Williams? I think it's tight that he's still doing it to music. Because the truth is, that stuff ain't flyin' without the music. You can listen to it once, but you ain't tryin' to hear that shit over and over again – you need some music man. Like the Last Poets, they had music – sick ass music, not lame shit – real musicians! I listen to so much music. Some rap cats listen to other types of music, but it's more token like, "I got sixty rap CD's, this one jazz album, one reggae, and this one Cure album." But dude, are you really into it? They just ain't checkin' for that, but I am. There is like no other MC that I can have a really extensive conversation about other types of music with. They might have it, but to talk about it. "Ah man, Bird, the way that fool plays! Watch this change – watch him go into 3/4." They be like, "Pharaoh was sick!" But that's it. I just can't really get into it. I'll be in a record store and fools be like, "you gonna sample those?" "Dude, NO! I just wanna listen. Just cause I'm a black dude buyin' records, you assume that I'm gonna sample them? What? I can't like Van Morrison, like you do?"

But its cool – I understand people don't really know me and that's okay. But I'm into a lot of things that you wouldn't think that I would be into. Like the Beach Boys, *Pet Sounds* or that group Pinback that shit is hella tight – the way that they harmonize, I wanna fuck with harmonies like that. I look through people's CD collections and it is usually just a bunch of bullshit. I always wanted a radio show because I would fuck people up. I'd play a Beach Boys tune that they would be feeling – they'd be like, "This is the Beach Boys man?" I do it all the time at my house, I'll throw crazy shit on and all the fools around are like, "Damn! Who's this?"

I actually only buy a few hip-hop records. Murs came to my house last night and was like, "Dude, do you even listen to hip-hop?" But I'm not even trippin', I'm just trying to be a musician. Actually, tonight on stage I was thinking, "Damn, I wonder if these guys are even gonna like my next album because it's gonna be completely different."

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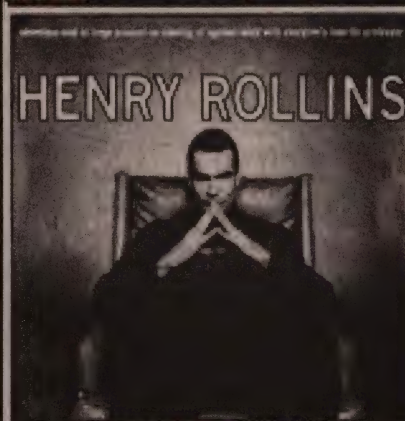


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derby n. a man's felt hat, with stiff rounded crown and narrow brim.



Derby n. the Band.

"It's like this big family, this weird gypsy caravan...All we need are a couple of stray dogs," says Miss Sarah Rhude, vocalist and guitar player for the (don't call them folk) Victoria band, The Derby. Not only is gypsy music an occasional part of their repertoire, they also plan on headin' out on the road, kids and all. Okay, there's only one kid but they are in the midst of planning a sea-to-sea tour for the spring.

"We get to go across the country and play our songs from Newfoundland and back," says Sarah when I ask them to describe some of the things they enjoy about being musicians. "It's extremely interesting, you learn so much about dealing with people and each other," says Emilie Rhone, percussionist, vocalist and mom of the band.

For the past three or four weeks all The Derby have been doing is dealing with people. Booking their own shows for their first ever tour is a constant work load. It means getting up at five in the morning to make calls to the Maritimes, sending off packages and making more phone calls. Fortunately, they feel part of a very supportive local music scene. Which is essential in a business where it's "all about who you know," according to Sarah. They've even gotten e-mails of encouragement from other musicians reassuring them that it all gets easier after the first time.

A more abstract challenge for The Derby has been describing their music to booking agents. It's one of the first things they ask and despite the impulse one might have to describe their music as folk, it is a category they would like to avoid. "We're a big mix," says Sarah, "I can't say we're country, folk,

rock or swing." "I hate the word folk," she emphasises. "As soon as a booking agent hears folk, they're like, oh yeah we have a Grateful Dead cover band..."

Emilie on the other hand, emphasises that the origin of folk music was simply music played by the people. "Everyone in the world likes folk," she says, "It's like music that you could play around a campfire." Although she feels as well, that it is too easy to get slotted into a limiting category.

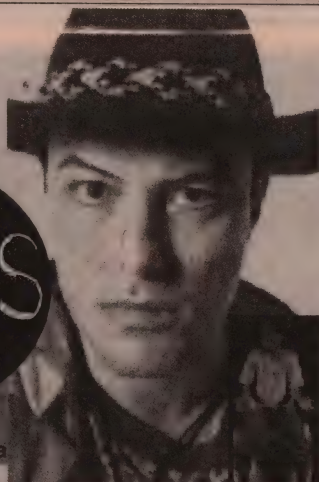
Describing the instruments in the band is the best way they've found to communicate what they're about. So, there's the aforementioned Sarah and Emilie on guitar and percussion respectively, Dionna Davies on fiddle/violin, Dwayne Strohm on banjo and stand up bass and Justin Flett plays the washtub, bass and harmonica. They all contribute to the vocals and song-writing.

A Derby show feels a bit like watching family members get together and play music, except they're more polished and less likely to leave fighting. They create the kind of atmosphere where almost everyone is comfortable enough to get up and dance and when closing time hits (promptly at two because it's, you know, Victoria) you just want to invite them all back to your living room and dust off your acoustic guitar.

The family adjective is what Emilie wanted to emphasise about The Derby at the end of the interview. She plans to bring her one-and-a-half year-old son Huckleberry Flett on tour and says at times, she's terrified. "I know what can happen on the road, broken vehicle, no money, you haven't had a shower for a week." It's important to keep their quality of life healthy enough for a child to be around, and Emilie says, "There's no way I could do this with any other band I've been in." "It's rare to find a group of people that are so supportive."

Olive Dempsey

LIVE REVIEWS



There's Always Room for Jello Biafra

by Nicolas Frenette

Much like his dessert-homonym-name, Jello serves up a light and refreshing portion of fun. Some may know him as the leader of the Dead Kennedys, as the owner of Alternative Tentacles Records, or as that man who ran for Mayor of San Francisco in 1979, placing fourth out of ten candidates. His political platform hasn't changed much since then. He was a nominee for the Green Party at the USA 2000 elections, and his political platform included: the denouncement of the evils of Corporate Feudalism, the enactment of a maximum wage, the inclusion of a 'None of the Above' option on election ballots whereby a majority of dissatisfied voters can force a new election, the allowing of taxpayers to choose exactly where the government directs their money, and the enforcement of a moratorium (or at least labeling) of irradiated and genetically engineered Frankenfood.

In his live show, Biafra touched these topics with MUCH humor and sarcasm. Of course, he sometimes made simplistic and non-substantive crowd pleasing comments, that annoyed some attentive and sober listeners who were looking for more than an opportunity to vent their political frustrations. His speech lasted almost 5 hours and his oratory style grew on me quickly. You can't help but take this guy lightly because he doesn't even seem to take himself seriously. He is, however, aware of the power of his words and he therefore speaks consciously and carefully. He discourages the use of Napster for downloading indie bands' music because he believes it can prevent a band from releasing another album or can cause them to break up (note that although he owns Alternative Tentacles and therefore has an interest in the issue, he also has a profound knowledge of how the music industry works).

I found his last words most constructive. He ended the night with an action plan we can all follow to make this world a better place. First, we should help the locals out and try to give the least money to the huge corporations as possible (i.e., avoid corporate feudalism). He claims that by doing this we will probably get a better product anyway as well as helping the small guy survive. Second, he emphasizes the importance of voting. This is especially crucial at the local level because of the small turn-outs. He says that if you don't like any of the candidates, you should run yourself. This will widen the debate and make even more of a difference. Third, we shouldn't become fundamentalists about corporate feudalism. Find a lifestyle you can live with and allow it to evolve over time; this will minimize the chances of having your convictions "cramp your style" and you will be less likely to go back to corporate feudalism. Even if you do become a doctor, lawyer or accountant, give back to the community by doing some community work.

Jello even had something to say about parenting: don't hide reality from your kids. Make children aware early of problems in the world in order to make them more conscientious adults. He ends by saying that if we wait for a savior on a white horse, we will be fooled again. Indeed, it is up to all of us to do our part. As I write this review, I am reminded of one more thing Jello said: "Don't hate the media. Become the Media." (*Become the Media* is Jello Biafra's sixth spoken word album – out now!)

Days Lost/ Wishing Well/ Moneyshot @ Cosmic Reality by Melanie Butler

Few things can lower your expectations of a gig quite like the revelation that it's being held in a lazier tag place. Yet, few things can make a bunch of really good bands seem even better in the same way that lowered expectations do.

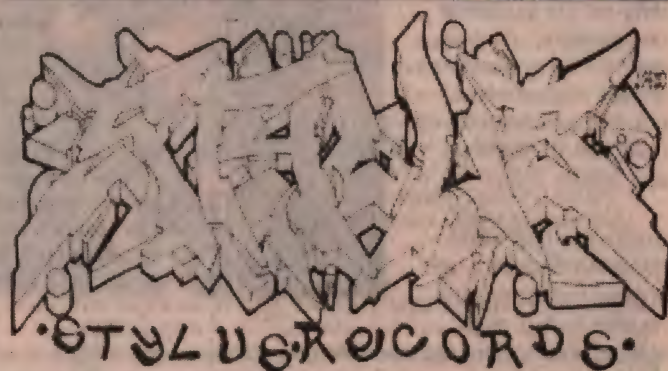
My first pleasant surprise was local trio Days Lost, whose cooperative sound reinforced my appreciation of bands with few members. In their case, the lack of vocals meant only that the instrumentation had nowhere to hide. Rising to the challenge, the boys presented strong, well-crafted hardcore, that spoke clearly to the audience and to each other. Interacting and alternating, simultaneously competing and complementing in an emo resonance that had me asking: are you guys sure you want to be looking for a singer?

The second band, though impressive, was less surprising—since their name was the biggest on the poster. Vernon's Wishing Well threw themselves into our faces with inexorable confidence—a product of their recent cross-Canada tour, or had the posters affected them the same way? The energy only increased as they thrashed their way through an admirable set, varying from skatepunk to hardcore with flashes of harmony and moves that did justice to their cordless guitars. Actually, only one guy had one, but all five could justify supporting similar movement-liberating technology.

A lot of kids were holding out for the closing act, Victoria's established melodic/hardcore four-piece Moneyshot. These rockers somehow managed to give a sophisticated edge to the space, as we momentarily forgot about the arcade games and candy machines in the next room (which had actually proved useful between sets in light of the all-ages aspect of the show). After being indulged with favourites like the Hanson Brothers' hockey song and the song that wasn't a Slayer cover, the audience left satisfied—or so it seemed.

For a while I left thoroughly impressed by all of the performances, I felt an unsettling regret, a sensation soon recognized as the guilt of unworthiness. Did we as an audience reflect any of the enthusiasm, the rigorous dedication bestowed upon us?

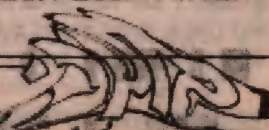
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Richard Buckner



Amanda Heffelfinger

Richard Buckner's latest release *The Hill* is a collection of monologues based on the *Spoon River Anthology* by Edgar Lee Masters. The pieces, which are often performed as a play, are the inner epitaphs of the inhabitants of the fictional town of Spoon River Illinois. With *The Hill*, Buckner has taken the poems and set them to music, one 34 minute continuous piece backed up by cello, the guitar and an arco bass. "I had a no-drums-no-bass rule on this album," he told me. When I asked him why, there was no particular reason. Which kind of sets the tone for Buckner the man.

This is no slick music-maker pandering to press and fans. This man does what he wants and if the rest of us care to join him then that's fine. "I don't care about where I play, rowdy bars are fine as long as the audience co-operates," he tells me. "If they co-operate I will do a good show, but if they're assholes, I will turn up the amp and ignore them."

Buckner's first album *Bloomed* caused a stir among the critics and he was hailed as a shining example of the neo-folk genre, heart-wrenching acoustic songs of sad love, too much booze and dysfunction. But if you ask him, Buckner hates to be associated with the folk genre, "fucking bearded birkenstock-wearing fascists" he states when I ask him about playing for folk clubs.

Briskly he destroys the other pre-conception I had of him being a member of the alt-country persuasion. "I hate that too, all that twang, taking ideas that have already been used and re-hashing them," he says. Feeling a bit cowed by these explosions of disdain, I ask him what he does like. The answer is Tortoise, Sea and Cake, most music put out on the Thrill Jockey and Touch and Go labels. As for scenes, the place he likes is Chicago.

But Buckner sees himself more as a writer than a musician. He

plans to quit touring eventually and go back to school to get a PhD in creative writing-- he already has a B.A. in English. He admires writers like the poet E.E. Cummings and the short story writer Raymond Carver.

He tells me the story of coming up with the inspiration to write the music for *The Hill*. He was alone in Death Valley California and checked into a motel to do some writing. He had two books with him; one of them was *Spoon River Anthology* about which he knew nothing. When he opened the book and started

reading, he found it amazing that such a book had been written almost a hundred years ago. There were people in it, talking about drug addiction, unhappy marriages, suicide, beatings. He was so taken with the writing that all the pieces on *The Hill* are exactly Edgar Lee Masters words-- nothing changed or added.

When Buckner played here last he took the stage after the messy emotional noise of Blue Pine, with Eric Heywood steel-pedalist

for the band Son Volt. It was past midnight, an audience of local music people had come for the show. As usual Buckner was brusquely unconcerned about his audience--we were not there.

Discography

The Hill - 2000
Bloomed - 1995 (re-released 1999)
Since - 1995

Devotion + Doubt - 1997

Also Appears on:

Unaccompanied Voice: An A Capella Compilation - 2000

Wouldn't It be Beautiful? - 1999

Real: The Tom T. Hall Project - 1998

Insurgent Country, Vol. 2: Hell-Bent - 1995





by Randy Gelling

The Danielson Famile are uniquely American, but don't hold that against them. At a time when the rest of the Western world can (thankfully, I believe) be considered "post-Christian," the U.S. continues to have deep roots in Christianity. Nowhere else but the U.S. could such a large number of significant bands, even in the underground, openly declare themselves Christian yet find a responsive audience among non-believers (Low, Pedro the Lion, Souljunk). But don't mistake Danielson Famile for any kind of cheesy, slick Christian rock. Their twisted fusion of classic country gospel and psychedelic expansion defies any pat attempts at encapsulation, but let me try anyway: imagine if Roky Erickson had remained born-again instead of crazy or if Syd Barrett had found god instead of acid. As Daniel Smith, the band's main creative force, says in his instantly recognizable high-pitched voice, "I love southern gospel and Robert Wyatt."

Some may see these as opposing musical and philosophical forces, but Smith says there are some important connections.

"There's a lot of hope and dreaming in old gospel, a lot of talking about the spiritual world—which is something you can't see," he says over the phone from Southern New Jersey. "To me, that kind of reaching is more accurate spiritually [than psych]. But at the same time, musically the psychedelic folk era has so many wonderful things to offer."

One need only listen to the 1950s Kentucky preacher Brother Claude Ely's "Ain't No Grave Gonna Hold My Body Down" with its wild imagery of an army of angels

Famile in the blood

trying to drag the narrator back to the grave, to understand the connection between Smith's surreal lyrical world of blood and earth and the extravagant psychedelic visions of the hippies. Also note the nearly-comic tendency of many a burnt-out hippy to become born-again.

Perhaps one such ex-hippy would be Smith's own father, Lenny Smith, whose first solo album *Deep Calls To Deep* is slated for release soon on the Famile's own Sounds Familyre label. Smith says that he has been working with his father on this album since 1993 and he's excited that others will finally get a chance to hear the man who used to write and sing gospel-folk songs with Daniel and his brothers and sisters since they were children. Even today, the Famile is composed of Daniel's brothers and sisters, partners and friends. The Famile has recently left the Tooth & Nail label and found itself a new home with the twisted roots label Secretly Canadian (actually American). They're also re-issuing the entire Danielson Famile back catalogue as well as their much-anticipated, but much delayed *Fetch The Compass Kids* in the spring.

As for what Smith thinks of that most American of phenomenons, "modern Christian rock radio," he is both diplomatic and evasive.

"To be honest, I'm not real familiar with it," he says. "I don't subscribe to that category, I believe there's music and within that people talk about all kinds of different things. Plus, I would never feel comfortable coming off with any kind of opinion or judgement about...anything."

Smith approaches his audience and message with a similarly open attitude. "Every artist speaks about what they live for, so I don't think we're that different in that way," he says. "At first we were invited to play Christian events, but more bars and music venues are inviting us now. What excites me is when we can play the kind of place that brings all types of people together. We're sharing the freedom that's there, it's not a message really, we're just sharing how we're living and the struggles that go along with that."

It's worth noting, though, that there is also a lot of humour and almost naive joy in the Danielson Famile's music that recalls the slanted vision of another Daniel: Daniel Johnston.

"It's not necessarily some kind of magical naivete, where troubles aren't confronted," Smith insists. "I try to be as honest as I can with things I fear and battle with, and I hope I can speak about the strength that is beneath that. It's important to bring in the whole human side of things, not just the spiritual. The humour is the result of Christ in us. Too much in the name of Christ is about struggle and fear, but that's just the beginning. Why talk just about something we all live, lets talk about something beyond that—a place of freedom."

This place of freedom can be sensed by the non-believer as much as the believer in the music of the Famile. You can hear it in such disparate but spiritually voracious musicians as Coltrane, Cash, Nusrat Fateh Ali Khan and in a more humble but no less felt way, the Danielson Famile.

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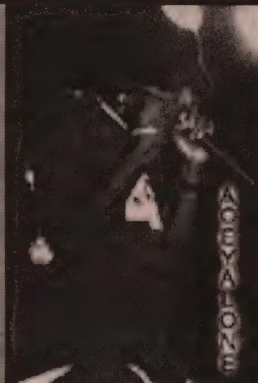
REVIEWS

HYPE OF THE MONTH !!!

Acceyalone
Accepted Eclectic
 Project Blowed/Ground
 Control/New Groove
 Alliance

Acceyalone's name is synonymous with the west-coast underground hip-hop scene. His work with the Freestyle Fellowship on their 1991 monumental debut album, *To Whom it May Concern*, practically defined the genre. Acceyalone's new album, *Accepted*

Eclectic is an expansion of what we have already come to expect: a laid back comfortable mic presence, a straight forward b-boy flow, and the ability to tell a story that hits harder than any of Aesop's Fables. Unlike his past projects—such as *Book of Human Language* where the overarching concept sometimes muffled his mic ability, or his collaboration with Freestyle Fellowship compatriot Mikah 9 and ATU's *Abstract Rude* on 1999's *Haiku d'état*—*Accepted Eclectic* finds Acceyalone really coming into his own lyrically and artistically. Acceyalone is at his best when he is storytelling as he has this seemingly effortless ability to articulate the mysteries and



obscurities of life. In this vein, *Accepted Eclectic* is not much different from his past releases, just a little more mature and polished. Already earning his rightful place in the pantheon of hip-hop's subterranean, Acceyalone seems quite comfortable to tackle varied subject matter and rhyme over some pretty diverse terrain. He flows with ease between the 'double time' styles that the

Fellowship originally trademarked in the early 90's on "Golden Mic" to "Master your High's" lessons of sensible substance use, to surprising lyrical honesty on "Hardship". Best of all, Acey pays tribute to Ed O.G. and the Bulldogs' "I got to Have it". As more people are beginning to catch on to like minded west-coast hip-hop acts, such as Blackalicious, Kirby Dominant, Jurassic 5, or the Living Legends, Acceyalone's new album may not receive the same amount of buzz as his previous efforts did; however, this diverse and lyrically ambitious album remains probably his best release to date.

-Tim Sedo

Annie Hayden

The Rub
 Merge Records.

This is not the first time it has taken the release of a solo album for me to discover that a band has broken up. On this occasion, Annie Hayden's *The Rub* has informed me of the death of Spent. Hayden, former guitarist, singer and co-founder of the wonderful Jersey City band, seems to have left the intensity of indie rock behind her. She has turned instead to a much more mellow and melodic brand of songwriting. In many ways, the album is quite refreshing. After having to divide up the singing duties with the other band members in Spent, it is

certainly a treat to finally be able to hear her sweet vocals throughout an entire CD (well, not quite the entire CD—four of the 11 tracks are instrumentals). Yet while one might assume that all the charm comes from her voice, one also realizes that the music, at times, can be just as sweet. Most notably, "Wood and Glue" stands out—if only because the horns on this track make my heart melt. Although I think the album could have gone a bit further, particularly in terms of length (it's a short album, especially with the instrumentals averaging under two minutes), *The Rub* is a welcome addition for ex-indie rockers with an ear for something sweeter.

-David Boffa

Arab Strap

The Red Thread
 Chemikal Underground/Matador

There was barely a hint of love on *The Week Never Starts Round Here*, a fear of love on *Philophobia* and then mockery of love on *Elephant Shoe*. Now, love is an invisible *Red Thread* that links soul mates through time—how romantic. Scottish lo-fi rockers, Arab Strap, have evolved as all good bands do. Four albums ago their songs were primarily sexually explicit narratives. More recently, they've become near-poetic songs that are, dare I say it, more about the emotional version of the four-letter word than the physical one. But whoa! Don't let that put you off. Front man Aidan Moffat sings—speaks of true love—I mean, real love. Whos ever felt like, "ooh girl, you're my reason for living"? It's more like, "...we'll get pissed just to watch the telly/I'll get worked up when you flash your belly". The musical bed upon which Moffat's lyrics writhe is made of familiar skeletal drum kit/guitar duets, breathtakingly cinematic string arrangements and an archaic electric organ made raunchy by a driving drum beat. Moffat's muddled vocals are juxtaposed but a few times by the oh-so-sweet voice of Adele Bethel on backup. This fifth full-length marks the band's return to Chemikal Underground Records (Matador in the U.S.) after an apparently less than favourable association with Go! Beat (Jetset in the U.S.). This may be why the sound of it is as well rounded and comfortable as their last Chemikal Underground release, *Philophobia*. *The Red Thread* is an album of the best sort—its beauty is not immediately apparent but when it becomes evident in time, it endures. P.S. Keep your eyes peeled for North American dates this Spring.

-Louise Bradbury

Brokeback

Morse code in the Modern Age: Across the Americas
 Thrill Jockey

Breaking off from the seminal post-rock groups Tortoise and Eleventh Dream Day, Douglas McCombs takes his solo project Brokeback to amazing new heights. Now a duo, McCombs has teamed with bassist of the Chicago Underground Trio/Quartet, Noel Kupersmith. One can imagine that there is a lot of low end on this record with McCombs playing a 6-stringed

bass and Kupersmith a double bass. The album (potentially the best side project from a Tortoise-boy) is very conceptual and sparse and a major improvement from Brokeback's debut album. A beautiful, yet intricate interplay between minimalism and improvisational jazz/rock, that sounds in many ways like *Dutch Harbor* by the Boxhead Ensemble. The first two tracks are breathtakingly long and show the languid and ambient nature of the duo. These tracks feature two interesting videos by Braden King that can be viewed on your PC, which accompany the subdued and abstract nature of the songs—these are not to be missed. The album ends with a cover of Roy Orbison's "Running Scared" captured in a spaghetti western feel—perhaps due to the presence of Calexico's Joey Burns and John Convertino. The collaborative approach adopted by more and more musicians living in the Chicago area sees members of Yo La Tengo, Stereolab and Two Dollar Guitar playing on the album as well.

-John Welk

Couch

Fantasy
 Matador/Kitty-Yo

I am constantly amazed at the amount of good music that's out there, that so many possibilities for music, good music, exists. It makes me so happy I could burst. This is one of those albums that will make you burst too. Couch has a great melodic sense, tempered by simplicity; melded with angular textures, electronic pulses, sparse and sometimes droney keyboard, aggressive riffs, and an awesome drummer. Using these elements, they have created one heck of a gorgeous album. *Fantasy* is an amazing North American debut for this Munich four-piece (who already have two albums under their belt back home, as well as a fourth on its way to be released on Matador sometime this year). They have a real sense of space—of interacting with each other, creating rhythmic tension and allowing the music to breathe. It's fabulous to see that, with so many other people in the whole post/math/modern/contemporary/whatever-rock scene, that there's still bands out there who are doing something fresh. They have a momentum that carries through right to the last song.

-g-jubey-jube

Juno ReactorShango
MetropolisBen Watkins
is the
production
artist behind
JunoReactor and
Shango's

his first album put out on Metropolis records. I wouldn't consider this album ground breaking but I would definitely state that it's good. *Shango* has both fast trance-like beats and quick rhythms cascading throughout the album, along with ambient undertones. "Pistolero", the opening cut, is catchy in its rhythm and has some excellent guitar soloing from Steve Stevens (Billy Idol). The album is dark but not too dark, think of approaching nightfall in a desert with a clear darkening sky filling with stars. Watkins makes the drum rhythms variant enough not to bore you but not enough to catch your breath. He does however bring in some interesting instrumentals (perhaps a Shamisan) in track six, "Nitrogen part 1". "Solaris" is quite tantalizing and pretty: an ambient prelude with an Indian flute, then adding Tuvan throat singing vocals with a tabla and then some Qawwali. If you want a darker album that has both fast driving beats but also some ambience, this is the one.

-Zeta

Corey CokesCoreyography
Varunee

First impressions deceive--please disregard the lame title. This is the second spoken word release from former U.S. National Poetry Slam champion Corey Cokes. What we see here is a move back towards a simpler spoken word form, reminding us that black spoken word artists do not need to be supported by hip-hop beats to sound innovative and refreshing. The content varies: we go from quick rap style presentations, to narrative, and a few news-story style pieces as well. The style is Slam poetry all the way--reminiscent of early Saul Williams, when he doesn't have a strong musical element to his work. Corey is very evocative of the urban black man and the problems he goes through. Some of these pieces (especially the news-style ones) have a great satirical bend to them. So if you like Slam, you'll like this album. If you're interested in Slam style and technique check out Saul Williams, Sage Francis, and rent *SLAMNATION*, a great documentary of the U.S. Slam scene, directed by Paul Devlin.

-Adam Jones

KarateUnsolved
Southern Records

Unsolved is a much more instrumentally driven and laid back release than my personal favourite *The Bed is in the Ocean*. Karate seems to

magically piece together photographic images and transform them into lyrics. You can hear the development in their sound, each piece seems carefully executed to make the complete presentation be just as important as each individual song. The best tracks on the album, in my opinion, are: "Small Fires", "Number Six" and "One Less Blues". This album is by far their most mature development. Mastered at Abbey Road in London and recorded in Boston, *Unsolved* has been given a high level of sound...listen and enjoy. For more info on check out www.southern.com

-Linds

Magnétophone*I Guess Sometimes I Need to be
Reminded of How Much You Love Me*
4AD

A
recurrent
problem
in the
realms
of
electronica,
at least
when
artists
knuckle
down to
produce

an album, is that of consistently holding the listener's attention through 65 or 70 minutes of often beautiful, haunting, but sometimes boring music. There are many artists who have escaped this trap--Orbital, Aphex Twin and Autechre immediately spring to mind--and happily it can be reported that Magnétophone, from the sleepy olde English hamlet of Birmingham, can be added to that roster. This is an album that succeeds by willfully refusing to toe the line of the hypnotic rhythm beloved of so much electronic music (as Captain Beefheart once remarked, "Damn that mother beat!"). Time signature and dynamics are of the essence here, almost constantly changing and evolving, doused with a generous and welcome helping of, quite frankly, fucked-up squelches and hums eked out of Magnétophone's collection of age-old synthesizers and effects pedals. The track "Air Methods" is the pinnacle of this--brooding and intriguing at first, then, unashamedly, heaving it all against the metaphorical wall with the most disgusting, yet beautiful, slabs of distorted analogue bass imaginable. This is a really stunning debut album.

-Matthew McDonnell

LesserGearhound
Matador

Lesser is part of the posse of San Diego/Francisco laptop geeks like Kid606, Hrvatski and Matmos (who he played with on *The West*) who are finally staking out a unique identity for American electronic dance music outside of Detroit and Chicago. Whether or not Lesser's beautifully

chaotic synthesis of bumpy hip-hop/motor booty/jungle rhythms and free-jazz-like digital skronk is "dance music" according to the 4/4 fascism of the modern dance-floor is up for debate, but *Gearhound* is as undeniably funky as it is noisy. Realising that techno has lost-out to hip-hop in North America, Lesser has simultaneously embraced the populism of low-brow beats (a misnomer really, as there's nothing unsophisticated about booty rhythms) and the anti-populism of high-brow punkish free noise. But this isn't some po-faced "of-the-people-but-above-the-people" politico move though, as track titles like "Intuit Like An Innu" and "Matador Records Tax Deduction" show Lesser has an actual sense of humour.

-Randy Gelling

Ladytron

604

Emperor Norton records

I gave Ladytron's debut EP, *Commodore Rock*, a fleeting listen last year, and I had basically dismissed them as a slightly updated Human League. Four of those five songs have returned on their full-length *604*, a crisp set of icy, keyboard-laden tales about shopping, dating and other pressing subjects. The 16 tracks could probably benefit from a bit of a trim, but the overall package is pretty fun, especially if you'd take pleasure in an irony-free early 80s techno-pop revival. Even the metallic handclaps of Gary Numan's *Cars* have found their way onto the track, "Way That I Found You". Wispy, sing-songy soprano and deadpan spoken word intertwine throughout, and to best effect on

tracks like "He Took Her To a Movie", which cost them about 50 pounds to record and has garnered them a fair bit of attention in the UK. They aren't afraid to show their amateurism either, tossing off a cheeky, less-than-masterful keyboard solo on "Playgirl". Maybe anyone could round up the technology and churn out something similar, but they'd be hard pressed to match Ladytron's chilly grace.

-Kerry M

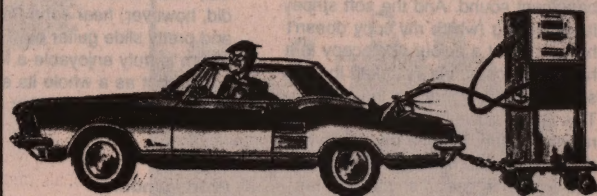
Matmos*A Chance to Cut is a Chance to Cure*
Matador

The word
"organic" is
often
associated
with
electronic
music, but
this is
ridiculous!

The San

Francisco based electronic duo, Matmos (M.C. Schmidt and Drew Daniels) for their Matador debut album, *A Chance to Cut is a Chance to Cure*, have decided to push their patented audio collage techniques into some pretty horrific and visceral territory. Matmos has never been shy about their liberal sampling of strange, "real world" sounds--they have even released recorded and cut up "coming out" conversations with their parents on a limited eight inch, but this really takes the cake. Matmos spent months gathering field recordings of surgeries from various plastic surgery clinics and operating rooms around California.

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Reviews Continued...

Back in their studio, Matmos performed a surgery of their own, cutting, breaking, fusing, and tweaking these eerie sounds into a surprisingly listenable album. I knew about the concept before I first listened to this album and my initial assumption was that this flirtation with such bloody musical fodder was more suitable as an art project than as music; however, the end result is a surprisingly varied, upbeat, ambitious danceable, and maybe even a celebratory album. Who would have thought that an album composed of sounds from liposuction slurps, the cracks of breaking facial bones, the snips of surgical scalpels, the hum of a refractive eye surgery (complete with the patient's drugged murmurs), the electric hum of the cauterization of muscle tissue, and the oval-esque clicking sounds of electricity passing through MC Schmidt's body could be manipulated to create something that you would actually want to listen to more than once, or maybe even want to dance to? Conceptually, I guess *A Chance to Cut* is a *Chance to Cure* could be viewed as a poignant and timely exploration of the relationship between the organic and the electronic, between humans and their machines. I prefer to think of it as plain humorous. The thought of people dancing to the "fat" beats of society's vanity is brilliantly funny. Matmos fortunately has a playful sense of humor and has succeeded in creating an extraordinary testimony to musical weirdness.

-Tim Sedo

Panty Boy*Orgy of The Senses*

Aloha/Miscellaneous Media House

This is possibly the finest offering of weird folk-pop-rock that I've witnessed in years. The thing that really makes this album is its strangeness, its home made, look-what-toys-I-found-in-the-basement sound. And the soft stripey fabric casing (which my copy doesn't have, it's just a colour photocopy in a hard jewel case, but I stroked the soft stripey case longingly in the store...). This is not, however, just some novelty album, despite my unwavering praise of its strangeness. Panty Boy has a great sense of sound textures and samples, rhythm and odd lyrics which are sung with a melancholy earnestness. The dinky sounding keyboard is also a major strength, as are the sing-along-with-me kind of melodies. A number of the songs work on a repetitive hypnotic level, one of my faves being "Sweet Lemonade". Another fabulous song is "seaHag" with ooh-ing back-up vocals, invoking the image of the original old seahag, out on her rock, singing her temptress song to lure sailors to their death, but I digress. Some of you may have caught Panty Boy performing a few months ago. While that was a great

show, I don't think that really gives you a good sense of how strange this album is. But since that performance every song is now my favourite song and I eagerly await the next performance of Panty Boy.

-g-jubey-jube

Tram*Frequently Asked Questions*
Jetset

Tram's second album is a melodic and melancholy trek through some of the most depressing aspects of life and love. The gloominess of this album is heightened by the presence of a cover of Tim Buckley's (of heroin overdose fame) "Once I Was", which was produced by John Parish (frequent PJ Harvey collaborator) for the Tim Buckley tribute album, *Sing a Song for You*. All of the other tracks on this album were produced by Tram in their home recording studio under the tutelage of various instruction manuals--hence the title, *Frequently Asked Questions*. Every aspect of this album has an illusory feel; from Paul Anderson's gentle, pained vocals, which evoke images of the strange offspring of a David Bowie/Stuart Murdoch union to Nick Avery's gentle guitar, which leads you sleepily through each track. For an album purported to be lo-fi, the instrumentation is fairly complex and diverse; strings, trumpet and/or keyboards grace nearly every track. There are also a couple of found sounds buried somewhere; but although I listened carefully for the washing machine and passing bus that apparently make an appearance on this CD, I was unable to uncover them. I did, however, hear John Parish's soft and pretty slide guitar on "Folk". This album is truly enjoyable a few songs at a time, but as a whole its effect is a bit too hypnotic for everyday use.

-Sara Young

Propagandhi*Today's Empires, Tomorrow's Ashes*
G-7 Welcoming Committee

The day is at long last upon us. Propagandhi's new album, *Today's Empires, Tomorrow's Ashes* has finally been released. The album is their first since the departure of bassist John K. Samson and the subsequent addition of Todd Kowalski. The end result is an album which is much more polished and cohesive than previous efforts. This is Propagandhi's heaviest album to date, and it is also their catchiest. The music is fast and hard-hitting, and the lyrics are intelligent, witty ("like



father, like son 'rebels' bloated on Korn, eminem and bikbits") and thought-provoking. The songwriting on subjects such as human rights, government spending and immigration, is second to none. In addition to the audio program on this CD, there is a multimedia portion on the disc, which could carry the release on its own. It features the most extensive band history around, as well as a photo gallery that seemingly goes forever. There's even a FAQ section and a short movie. There is a section dedicated to the band's record label (its history etc.), plus sections for two of the authors featured on the label. William Blum and Ward Churchill's articles on US foreign and domestic policy, along with short documentary films accompanying each article, are included in the program (these articles are included in print form with the LP release). Prior to listening to this album, I was convinced that no album was worth a five year wait. I am pleased to say I was wrong.

-Chris Brewer

Son, Ambulance/Bright Eyes*Oh Holy Fools*

Saddle Creek

This disc is a split CD that features four songs by Son, Ambulance and four songs by Bright Eyes. Son, Ambulance takes their first stab at a studio recording with these four songs. They bring a mixture of the Ben Folds Five and Belle and Sebastian and are a band to keep your indie-rock eyes open for. Textured with piano and Joe Knapp's harmonizing voice, the songs are well written pop tunes to brighten up the day. Bright Eyes are still doing what they do best. Playing beautiful yet unbelievably sad songs about love and death and the way these two themes meld together so elegantly. I don't think I need to reiterate what every other critic says about Conor Oberst's songwriting, but I will; it's brilliant ('nuff said). The songs are written more like stories than they are lyrics; you hang on his every word to find out what's going to happen next. The words can be a bit depressing at times, but they're riddled with brutal honesty and emotion that the intent is never lost. The music plays perfectly along like an extension of the words, seamlessly entering your psyche. His voice poignantly delivers the message, sounding almost on the verge of tears; you'll be lucky if you yourself don't end up with a small salt lake on the floor. As well, Mike Mogis (who appeared on Songs: Ohia's *Ghost Tropic*) brings some perfectly placed pedal steel, mandolin and vibraphones to the songs, which adds great atmosphere and depth.

-John Welk

Merle Haggard
If I Could Only Fly
Anti

Throughout the 60s and 70s Merle Haggard was one of the few musicians to straddle mainstream Nashville and the "outlaw" Austin scene (Townes Van Zandt, Billy Shaver, etc.). His best songs from that period range from desolate visions of blue-collar despair to sentimental weepers (and sometimes both at once). *If I Could Only Fly*, despite being distributed by the famous punk-rock label Epitaph, is a fully representative album that shows why the California-born Haggard was able to maintain this tightrope walk between shine and grit for so long. The title track and "Crazy Moon" reveals the strong Tin Pan Alley songwriting and Bing-Crosby-like baritone that allowed Haggard to crossover into Nashville. While the raucous Western-swing of "Honky Tonk Mama" and the gritty but wry "Bareback" reveal how Haggard was able to maintain country credibility with hardcore hillbilly fans. Throughout, Haggard's band The Strangers, one of the longest existing bands in country music, prove themselves the equal to Bob Wills' Playboys or Buck Owens' Buckaroos in terms of range, easy-going swing and intimate communication. While Haggard doesn't provide any new songs of the caliber of "Sing Me Back Home" or "California Cottonfields" he still proves himself a vital force in the music.

-Randy Gelling

Mount Florida*Arrived Phoenix*

Matador

Mount Florida is Twitch and MP Lancaster from Glasgow. Both have been involved with music extensively, Twitch DJing for over a decade and MP Lancaster spent a number of years creating sound installations and producing music for theatre. Though I was not terribly impressed with their *Storm* EP, *Arrived Phoenix* is much more appealing. The album is ambient in tone but with electric guitars, vocal soliloquies, and tweaky synths. *Arrived Phoenix* varies in its overall sound. "Space, echoes" is a delectable piece to hear with headphones with some nice panning and phasing-making you feel like the beat is pulling from the left side of your brain to the right. "Jamaica Street" is flavoured nicely with dub. The last three tracks end the CD beautifully, with the three melding into one another. "Static airwaves" (with a reading of Noam Chomsky) and "Radio Ocean" have a beauty that is both soft and subtle with mournful strings, radio signals, a dock bell in the background, radio static, and something that sounds like grinding stone. Though I personally am not too keen on the more guitar focused tracks in the middle of the album, they're still good. I personally recommend the first and the last thirds of the album.

-Zeta

Stephen Malkmus
Stephen Malkmus
 Matador

Remember when your parents split up, kind of out of the blue but not so much 'cause you kind of saw it coming? Well, analogous to this experience might be the dismantling of my beloved teen-fancy band, Pavement. Fortunately, front man Stephen Malkmus (always my favorite, not that I would ever have a favorite) has come out with his very own version of the Pavement sound. Although he plays with a loosely made up band of fellow Portland musicians known as The Jicks, the title of the album itself is *Stephen Malkmus*. This recording is kind of like, if you are forced to choose, going to live with the parent who lets you stay up late and eat ice cream out of the box. All of which make the break-up not quite as painful as it could have been. The songs are lots of accessible heart to heart talks and good meals. I didn't realize, until now, how many of Pavement's songs were driven by Monsieur Malkmus himself. The lovely, intelligent word game lyrics and layered guitars are familiar, along with that *je ne sais quoi* light heartedness. Maybe it's all the new-found freedom of being single, maybe it's the fresh Portland air, either way Stephen Malkmus is in fine, fine form and having a good time.

-Olive



Tricky
Mission Accomplished
 Anti

This EP is an intense journey, not for the faint of heart. Mixing hip hop with ambient noise and blues, Tricky blends styles, defying classification. Tricky (real name Adrian Thawes) started with Massive Attack on their first two albums (as Tricky Kid), then in '94 came out with his brilliant solo debut, *Maxinquaye*. Since then he has released three full lengths and several EPs, not to mention remixes and collaborations with artists including Yoko Ono, Elvis Costello, Bjork and Neneh Cherry. *Mission Accomplished* is good and dark, there is a decent reworking of Peter Gabriel's hit "Big Time" but in my opinion it pales when compared to his version of Public Enemy's "Black Steel" (on *Maxinquaye*). On this EP his voice slithers along somewhere between soothing and scary--he sings with intensity. A welcome addition is the song "Divine Comedy", a response to



a comment made by a polygram executive, previously available only as a bootleg. *Mission Accomplished* is a must have for fans; however if you have not heard Tricky, and you want to, forget this and hunt down *Maxinquaye*.

-Raymond Bastedo

Steffen Basho-Junghans
Inside
 Strange Attractors Audio House

I stumbled across this album by mistake. I was drawn to the blue-tint of the CD case and figured I'd give it a listen. I knew from the first minute that I was going to be in for the long haul. Steffen-Basho Junghans is a self-taught steel guitarist from Germany who combines elements of John Fahey's finger picking techniques and Derek Bailey's abstract way of guitar playing. Phenomenal playing throughout the album with no overdubs so all the sounds are live and from one single guitar. The dynamics he achieves on the guitar is testament to his skill as a musician. He uses the acoustic body of the guitar to his advantage creating drum-like sounds much the same way as Ginastera did with his guitar sonata. Aspiring guitarists should take note of this album as it shows the complete range of the instrument by stripping away the boundaries of the classical styles (i.e. variations on scales) of guitar playing. Evoking sounds from the bridge and

the diverse dynamics created by the use of the tap and pluck techniques he makes the guitar a multi-faceted instrument. The album is broken into three movements which use repetition to create a constant groove. A good use of slide techniques, finger tapping and harmonics creating a product that at times nears atonal experimentalism and subtle catchiness.

-John Welk

The Metic
The Metic
 Independently Released

The Metic's sound seems to have developed since their first release a few years back. I have always been amazed by this band because of the full sound they can produce with only two members. Perhaps it is the chemistry they have when they play together that really comes through in the music. This album is the most mature and professional sounding recording yet, it is tighter and well thought out. If you are familiar with The Metic's first release, or the second, *Things Women Fear and Why*, you will find past songs revamped and more crisp with some new sounds added in. This is good, really good, and worth checking out. It is Indie rock with a strongly independent flavour. For me this album brings back memories of my first shows back in high school, rainy nights and good conversations.

-Lindsay Cooper

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